

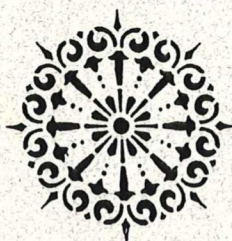
FACULTY OF MUSIC UNIVERSITY OF TORONTO

UNIVERSITY OF TORONTO FESTIVAL CONCERT

*University of Toronto
Symphony Orchestra*

*University of Toronto
Symphony Chorus*

*University of Toronto
Women's Chorus*



*SATURDAY, DECEMBER 5, 1992 at 8 pm
MacMILLAN THEATRE*

PROGRAMME

Gloria

Antonio Vivaldi
(1678 - 1741)

University of Toronto Symphony Chorus
University of Toronto Symphony Orchestra
Stacey Fraser, soprano
Hilary Knox, mezzo-soprano
Dwight Bennett, guest conductor

♦ INTERMISSION ♦

Litanies à la Vierge Noire

Francis Poulenc
(1899 - 1963)

University of Toronto Women's Chorus
University of Toronto Symphony Orchestra
Ann Cooper Gay, conductor

Gloria

Francis Poulenc

University of Toronto Symphony Chorus
University of Toronto Symphony Orchestra
Adele Kozak, soprano
Pierre Hétu, conductor

PROGRAMME NOTES

Gloria

Antonio Vivaldi

Antonio Vivaldi was one of the most celebrated composers of the late 18th century, admired and imitated by his contemporaries throughout Europe. While Vivaldi's instrumental works have been catalogued, edited and analyzed by eminent scholars, his vocal works have not received the same careful attention. Multiple editions of Vivaldi's *Gloria* continue to leave questions of accuracy and authenticity unanswered.

For most of his musical life, Vivaldi was associated with the Seminario musicale dell'Ospedale della Pietà, an institution for the care and education of orphaned girls. At the Pietà, Vivaldi served as teacher of violin, director of instrumental and choral forces and as a composer. The records show that the *Gloria* was most likely performed by the instrumental and vocal students at the orphanage. In an unpublished paper given by Andrew Parrott at the 1992 British Choral Conference in Cardiff, Wales, Mr. Parrott suggested that all parts of Vivaldi's *Gloria* were probably sung by the women at the Pietà, and that the bass line may have been transposed up one octave. There is also speculation amongst scholars that some of the mature women, perhaps the older nuns, sang the bass line as written.

Vivaldi's *Gloria* encompasses a variety of musical styles from the slow and reverential to the fast moving, dance rhythms that lilt and swing. Vivaldi's *Gloria* is divided into 12 sections as follows:

- | | |
|---------------------------|-----------------------|
| 1. Gloria | Chorus and Orchestra |
| 2. Et in terra pax | Chorus |
| 3. Laudamus te | Duet for 2 sopranos |
| 4. Gratias agimus tibi | Chorus |
| 5. Propter magnam gloriam | Chorus |
| 6. Domine Deus | Soprano Solo |
| 7. Domine Fili Unigenite | Chorus |
| 8. Domine Deus Agnus Dei | Alto Solo with Chorus |
| 9. Qui tollis... Suscipe | Chorus |
| 10. Qui sedes | Alto Solo |
| 11. Quoniam | Chorus |
| 12. Cum Sancto Spirito | Chorus |



In a letter to a friend Poulenc wrote: "How I love the voice!". Poulenc's love of the voice can be heard clearly in his choral music. From the prayerful calm and introspective *Litanies à la Vierge Noire* to the lighthearted, almost jovial mood of the *Gloria*, Poulenc's choral writing is mature and uniform in quality. Musicologist Keith W. Daniel suggests that the choral music of Poulenc "is his most assured body of music."

Litanies à la Vierge Noire represents Poulenc's religious preference for a quiet prayer or meditation in a rural country setting such as Rocamadour (a small village in France) to the structured service of an urban church. The prayer text is set in chant-like style establishing a mood of calm introspection.

Lord God, have mercy on our souls, Jesus Christ, have mercy on our souls. Jesus Christ, please hear our pray'r. Jesus Christ, answer our pray'r. God our Father, God of might, have mercy on our souls. Son of God, dearest light, have mercy on our souls. God the Holy Ghost, ever in Thy sight, please hear our pray'r, have mercy on our souls. Holy Trinity, within a single God, have mercy on our souls. Blessed Mother of God, pray now for us, Virgin, dear blessed Mother, pray now for us. As the publican Zaccheus once taught us all to know and love Thee so, as Zaccheus once or Saint Amadour brought us to Thy sanctuary, pray now for us. Sov'reign of sanctuary, where Saint Martial long ago his holy mysteries has celebrated, Sov'reign to whom Saint Louis has begged on bended knee, asking for the happiness of our people, please pray for us. Queen, for whom Roland's sacred sword has been raised up, pray now for us. Sov'reign, whose brightest banner has gained us our freedom, pray now for us. Sov'reign through whose deliverance we were freed, pray now for us. Holy Mother, Thine ever faithful pilgrimage is enriched so with special favours. Holy Mother, impiety, fear and hatred often wanted to destroy Thee. Holy Mother, we have come to Thee now as in long past, pray now for us. Sweet Lamb of God, who has erased all of our transgressions, pardon our sins; answer our pray'r; have mercy on our souls. Holy Mother, now pray for us, that we may ever be worthy of Jesus Christ.

Gloria

Francis Poulenc

Poulenc's *Gloria* was commissioned by the Koussevitsky Music Foundation in December 1959. The work was premiered by the Boston Symphony under the direction of Charles Munch, with soprano soloist Adele Addison in January, 1961. Poulenc's *Gloria* enjoyed immediate

success and critics compared their first hearing of this work to Vivaldi's Gloria!

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. Who taketh away the sins of the world, have mercy upon us. Who taketh away the sins of the world, receive our prayer. Who sitteth at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

While Poulenc did not write great quantities of choral music, the work he did makes us wonder, how his choral music might have developed had he lived longer. Poulenc died of a heart attack in January, 1963. American composer, Ned Rorem, spoke about Poulenc's position in the history of music: "Poulenc had inherited Ravel's mantle; and today, in leaving us, he has taken with him the best of what remained in musical France."

Doreen Rao, November 1992



TONIGHT'S ARTISTS

Since winning first prize in the Heinz Unger conductors' Competition, DWIGHT BENNETT has conducted concert and opera performances throughout Canada and the United States.

Maestro Bennett, in addition to having been Music Director and Principal Conductor of the Windsor Symphony and Thunder Bay Symphony for several years, has appeared as guest-conductor with the Winnipeg Symphony, Kitchener Waterloo Symphony, Regina Symphony, Hamilton Philharmonic, Victoria Symphony, CJRT Orchestra of Toronto, Orchestra London, Symphony Nova Scotia, and the CBC Orchestras of Vancouver, Winnipeg and Halifax.

The Canadian Broadcasting Corporation has released two recordings of works by Canadian composers R. Murray Schafer and Jean Coulthard with Dwight Bennett conducting the CBC Vancouver Orchestra, and CBC Radio has nationally broadcast several concerts under his baton. Mr. Bennett is known and respected for his dedication

to Canadian composers through composer festivals, conducting, commissioning and premiering many Canadian works.

Dwight Bennett's operatic repertoire includes *Madam Butterfly*, *La Bohème*, *Carmen*, *Eugene Onegin*, *La Traviata*, *The Marriage of Figaro*, *The Magic Flute*, *La Cenerentola*, *L'Elisir D'Amore* and *Hansel and Gretel*. He has conducted operas with the Canadian Opera Company, Michigan Opera Theatre of Detroit, Opera Lyra Ottawa and Edmonton Opera. Recent performances include Tchaikovsky's *Nutcracker* for Indianapolis Ballet, Lehar's *The Land of Smiles*, and Bizet's *Carmen*.

ANN COOPER GAY, a native of Texas, holds a Bachelor of Arts degree in Music from Austin College, Sherman, TX with a concentration in organ and additional instruction in piano and flute. Vocal studies at the University of British Columbia and the University of Toronto led to a Diploma in Operatic Performance (with Distinction) from the University of Toronto and leading roles with the Canadian Opera Company and solo engagements with opera companies and orchestras across the North American continent. Ms. Cooper Gay also holds a Master of Music in Music Education from the University of Toronto. Ms. Cooper Gay can be heard as "Sara Riel" on the Centredisc recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, "Rags to Riches" - a showcase for soprano and orchestra.

In 1986 Ms. Cooper Gay founded the High Park Girls' Choir of Toronto which undertook its first overseas tour in the summer of 1992, performing in England. Ms. Cooper Gay is also founder and former music director of the Children's Choir at the Royal Conservatory of Music which, in the summer of 1988, produced her adaption for children of Mozart's *The Magic Flute*. Currently, Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School; and she is a Part-Time Instructor and Assistant to the Director of Choral Programs at the University of Toronto, where she is in her fifth season as Conductor of the University Women's Chorus.

In 1992-93 Ann Cooper Gay will present a choral/vocal workshop for Choristers Guild (Buffalo, NY), will conduct Haydn's *Harmoniemesse* for CAMMAC, and direct for the second year the Symphonic Strings and Orchestra at Toronto Music Camp.

STACEY FRASER is a member of the University of Toronto Chamber Singers and a third year performance student at the Faculty of Music where she studies with Lynn Blaser.

PIERRE HÉTU, born in Montreal, graduated in music from the Conservatoire de Montréal and the Music Department of the Université

de Montréal. He studied conducting in Paris and spent three consecutive summers at the Chigiana Music Academy in Siena, Italy. In 1961 he won first prize in the International Competition for Conductors in Besançon, France, after which he spent one year in Vienna at the Music Academy. He also studied with Charles Munch in Tanglewood, and in Düsseldorf with Jean Martinon.

In 1963 he was appointed Assistant Conductor of the Montreal Symphony. In 1968 he became the Music Director of the Kalamazoo Symphony Orchestra, and two years later accepted the post of Associate Conductor of the Detroit Symphony Orchestra. From 1973 to 1980 he was the Music Director of the Edmonton Symphony Orchestra. Since 1980, Mr. Héту has continued his guest conducting with major Canadian orchestras and opera houses, the CBC radio and television, European and American orchestras. More recently, he has been involved in clinics with various student orchestras across North America and has taught conducting both privately and in master classes. Pierre Héту is now Associate Professor and the resident conductor of the University of Toronto Symphony Orchestra.

HILARY KNOX is a member of the University Symphony Chorus and a third year student in performance at the Faculty of Music where she studies with Patricia Kern.

ADELE KOZAK is in her second year of the Opera Program, University of Toronto, where she is studying with Inna Goldsband. Ms. Kozak was the recipient of the 1992 - Oakville branch - "Canadian Opera Women's Scholarships". In March 1992 she performed the role of Susanna in Mozart's *The Marriage of Figaro* with the University of Toronto Opera Division.

We are looking forward to her performance of Dido in the Opera Division's 1993 production of Purcell's *Dido and Aeneas*.



UNIVERSITY OF TORONTO SYMPHONY CHORUS

Student Members

Kirk Adsett
Allen Alexander
Mary Angastiniotis
Joseph Argentino
Larissa Bachnivsky
Andrea Bellefeuille
Joan Curry
Judith DeHaney
Adrian Fernandes
Nadia Gugliotta
Lisa Helferty
Richard Hiir
Stephen Holloway
Hilary Knox
Jeffrey Koene
Nanette Lockhart
Chris Lovell
Fabio Migotto
Elizabeth McDonald
Gregory Oh
Jennifer Panasiuk
Matthew Pines
Joy Reeve
Colin Roche
Daniel Salvendy
Marc Sottile
Frank Szatmari
Marc Toth
Somchai Trakarnrung
Veronica Truchly
Esther Tse
Yee Man Tsui
Jennifer Tyrwhitt
Beata Wozniak
Stephen Yuen
Anthony Zarb

Student Manager/Librarian:

Nanette Lockhart
Jennifer Tyrwhitt

Community Members

Doris Adler
Ross Aiken
Fiona Anderson
Lise Beaupré
Karen Bender
Frances Bianchi
Cathy Blewitt
Elizabeth Block
Rebecca Carpenter
Cathy Cassel
Brett Chapman
Glenda Crawford
Teresa Cummings
Lori Dolloff
Brian Dexter
Al Elliott
Liz Elliott
Joaquin Espinoza
Cindy Evans
Johnathon Freeman
Sandra Gazetos
Judy Ginou
Gini Gray
Catherine Henderson
Neil Johnston
Janet Hinton
Mary Horman
Roslyn Irvine
Janice Jones
Angela Lin
Marlene Marwah
Joan Michneall
Carlos Noronha
Alison Notkin
Sophia Panousopoulos
Jennifer Pierson
Christine Pignan
Constance Price
Charles Principe
Madhu Sethi
Audrey Stacey
Margaret Stanfield
Lois Stouffer
Stephanie Taylor
Jennie Usar
Helena Wehrstein
Julie Wildgoose
Mimi Wong

UNIVERSITY WOMEN'S CHORUS

Sandra Alderton
Caterina Allegratti
Lysandra Almeida
Geni Ambrozaitis
Bryanna Beale
Deborah Bradley
Elaine Burhans
Barbara Byczko
Adrienne Chan
Jasmine Chen
Jennifer Clucas
Marta DeLuca
Luiiza Fernandez
Rebecca Garrison
Alice Hayward
Lisa Helferty
Helena Janik
Kara Johnston
Simone Jubas
Anita Kwok
Kristi Laird
Janice Lam
Mei Lee
Lina Libak

Heesook Lim
Nicole Lobo
Eva Mezo
Gwen Norton
Mary Piercey
Ayelet Porzecanski
Jessica Severin
Pina Sgro
Janet Stachow
Marina Taneva
Wern Ning Tang
Anna Tiberio
Kathy Tremills
Holly Verhaegen
Jane Warren
Rebecca Whelan
Anne Whyte
Eppie Wong
Karri Yano
Marianne Zin

Manager/Librarian:
Simone Jubas

UNIVERSITY OF TORONTO CHAMBER SINGERS

Sopranos

Teri Dunn
Stacey Fraser
Christine Howlett
Olga Mychajuk
Nadine Odynski
Marian Sjolander
Erica Tanner
Cindy Townsend

Alto

Kristina Hallberg
Cheryl Lake
Nanette Masson
Tanya Ross
Barbara Vermeulen
Vilma Vitols

Tenor

Daniel Auchincloss
Mathew Baddeley
Christopher Beall
Robert Herriot
Mark McCallen
Casey Prescott
John Reusser

Bass

Tony Bergamin
Gary Brown
David DeJong
Steve Gokool
Brian Milligan
James Westman

Student Manager/Librarian:
Mark McCallen
Cheryl Lake

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Chui-Tan Lee ♦
Andrea Bray
Mark Fewer
Nancy Case
Gorey Gemmell
Madonna McQuaid
Erika Raum
Kevin Merkley
Sydney Chun
Sara Davey
Sophia Kim
Colin Ryckman

Violin II

Gabriel Pliego *
Sheilanne Lindsay
Konstantin Popovic
Marina Zelter
Anna Kozak
Amanda Lee
Karri Quan
David Imastounian
Grace Law
Andrew Kizas

Viola

Sam Yeung * (Poulenc: Gloria)
Richard Lee *
Katherine Hill
Sherry Chen
Nikki Buechler
Richard Lee
Rachel Sells

Violoncello

John Marshman *
Cindy Song
Man Keung Ngai
Mary-Katherine Finch
Cheryl Ockrant
Alexis Allen
Lois Chia

Double Bass

Wayne Schmidt * (Poulenc: Gloria)
Tom Artiss *
Andrew Downing
Reuven Rothman
Stephen Kostrey
Ron Rush

Harp

Agnes Lee

Timpani

Richard Moore

Harpsichord

Sharon Burlacoff

Organ ♪

Rebecca Loo

Flute

Anna Bentley-Taylor
Jaye Marsh

Piccolo

Lesley Duff

Oboe

Lynda Wulkan
Judy Schmidt

English Horn

Kristen LaPoint

Clarinet

Sigal Hechtlinger
Shalom Bard

Bass Clarinet

Rob Carli

Bassoon

Aleksandar Popovic
Daniel Restivo

Contra Bassoon

Christine Cardinal

French Horn

Jane MacKay
Gina Patterson
Jason Galamaga
Venko Deligrudev

Trumpet

Scott Harrison
Lori Moore
Andrew Chung

Trombone

John Balsillie
Alison Gray
Bram Creighton

Tuba

Sasha Johnson

- ♦ Concertmaster
- * Principal

Student Manager/Librarian:

Andrew Thompson

Performance

Collection Librarian:

Michael Bryant

- ♪ Organ is courtesy of
Yamaha Music Gallery



MacMillan Theatre

Fred Perruzza, Director of Theatre Operations
Chris Brooks, Technical Assistant
James Fulton, Production Assistant



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